

HOPKINS, JAMES DEAN, II D.M.A. An Annotated Bibliography of Works for Tuba and Euphonium Premiered at the United States Army Band Tuba and Euphonium Workshop: 1983-2017, (2017)
Directed by Dr. Dennis AsKew. 81 pp.

- I. Solo Recital: Monday, April 6, 2015, 5:30 p.m., Recital Hall. *Sonata* (Henry Eccels); *Sonatine* (Jaques Casterede); *Three Furies* (James Grant); *Adagio from the Limpid Stream* (Dmitri Shostakovich); *Concertino, Op. 77* (Jan Koetsier).
- II. Solo Recital: Tuesday, March 22, 2016, 5:30 p.m., Organ Hall. *Il Pastor Fido* (Antonio Vivaldi); *Sonata for Tuba and Piano* (Frank Lynn Payne); *Contraptions* (Ben Miles); *Horn Sonata in F Major, Op. 17* (Ludwig van Beethoven); *Concertino* (Eugène Bozza).
- III. Solo Recital: Sunday, December 4, 2016, 3:30 p.m., Organ Hall. *Tuba Sonata* (Anthony Plog); *Six Pack* (James Meador); *Two Songs* (Robert Spillman); *Chocolates* (James Grant); *Concerto for Tuba, Op. 96* (James Barnes).
- IV. D.M.A. Research Project. AN ANNOTATED BIBLIOGRAPHY OF WORKS FOR TUBA AND EUPHONIUM PREMIERED AT THE UNITED STATES ARMY BAND TUBA AND EUPHONIUM WORKSHOP: 1983-2017, (2017). This document is an annotated bibliography of compositions premiered at the United States Tuba and Euphonium Workshop. The intent is to provide a resource in hopes that future generations of tuba and euphonium performers will investigate these solos for future performance or study. There

has been a consistent output of solo works premiered at the workshop that vary in compositional style and difficulty.

Throughout the 34 annual workshops, 35 solos have been premiered. This document includes annotations for 25 of those solos. Each annotation contains information regarding title, movements, publication information, duration, range, and the person who premiered the work. Biographical information about the composer, a description of the musical style and form of the work and a summary of difficulties is included with each entry. An index of the works listed alphabetically by title is included as supplemental material.

AN ANNOTATED BIBLIOGRAPHY OF WORKS FOR TUBA AND
EUPHONIUM PREMIERED AT THE UNITED STATES
ARMY BAND TUBA AND EUPHONIUM
WORKSHOP: 1983-2017

by

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Approved by

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APPROVAL PAGE

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TABLE OF CONTENTS

	Page
LIST OF FIGURES	iv
CHAPTER	
I. INTRODUCTION	1
Statement of Purpose	2
Organization of Annotations.....	3
II. SOLO EUPHONIUM PREMIERES	7
III. SOLO TUBA PREMIERES	36
IV. SUMMARY, CONCLUSIONS, SUGGESTIONS FOR FURTHER STUDY	65
Conclusions.....	65
Suggestions for Further Study	66
BIBLIOGRAPHY	68
APPENDIX A. INDEX OF SOLO PREMIERES LISTED BY TITLE	73
APPENDIX B. INDEX OF NON-SOLOS PREMIERES LISTED BY TITLE	76

LIST OF FIGURES

	Page
Figure 1. Range Notation and Pitch Labeling System.....	3

CHAPTER I

INTRODUCTION

The first United States Army Tuba and Euphonium Workshop, presented and hosted by “The Pershing’s Own” Army Band, was held on October 1, 1983. As an annual event, the workshop is held in Arlington, Virginia in the Wilbur M. Brucker Hall on the Joint Base Myer-Henderson Hall. The first workshop was a one day event with recitals, clinics, and a concert with The United States Army Ceremonial Brass. The founders of the workshop were MSG Jeff Arwood—Workshop Coordinator, MSG Jack Tilbury—Tuba Coordinator, MSG Dave Cobb—Euphonium Coordinator, and SFC Ross Morgan—Logistics. Due to the success of the first workshop, the founders expanded it to a three-day event in 1984.¹

The workshop was later expanded into a four-day event from Wednesday to Saturday during which multiple presentations and performances occur. Typically, the workshop opens with a concert of chamber music in the evening on Wednesday. Throughout the workshop there are recitals, clinics, and masterclasses, as well as performances by tuba and euphonium ensembles. The tuba and euphonium ensembles that perform include professional musicians from the premiere military bands or selected student groups from colleges and universities. Primarily, the performers for the workshop

¹ Jeff Arwood, workshop coordinator, The United States Army Band Tuba-Euphonium Workshop (Arlington, VA. October 1, 1983)

are professional musicians from military bands, collegiate tuba and euphonium professors, and international soloists. The workshop closes with a concert termed as “Grand Concert” presented by “The Pershing’s Own” Army Band featuring professional tuba and euphonium soloists.

The Army Tuba and Euphonium Workshop is an outlet for tuba and euphonium players to perform in a recital setting outside the university environment as well as an opportunity for student musicians and amateur players to hear professional soloists and ensembles. The clinics and lectures that are held during the conference provide insight to many different topics from pedagogical techniques to the history of tuba and euphonium. As an annual presentation, the workshop provides a great resource on many levels for tuba and euphonium enthusiasts.

Statement of Purpose

The purpose of this annotated bibliography was to compile an annotated list of tuba and euphonium works premiered at the United States Army Tuba and Euphonium Workshop. Since the inception of the workshop, premieres have included works for tuba and euphonium, tuba and euphonium ensemble, tuba quartet, brass quintet, brass band, and concert band. This project focuses on euphonium and tuba solo premieres

Information regarding title, composer, movement titles, performance time, range, tempo, and publication information is included with each annotation. An examination of each composition focuses on providing information for future performance and study of the works.

Organization of Annotations

The annotations in the document, listed alphabetically according to the composer's last name, contain general publishing information followed by an examination of the musical contents. A heading precedes each annotation as follows:

Last Name, First Name (Composer's Dates)

Title of Work

Movements/Tempo Indications

Publisher:

Dedication:

Premiered By:

Year Premiered:

Duration:

Written Range:

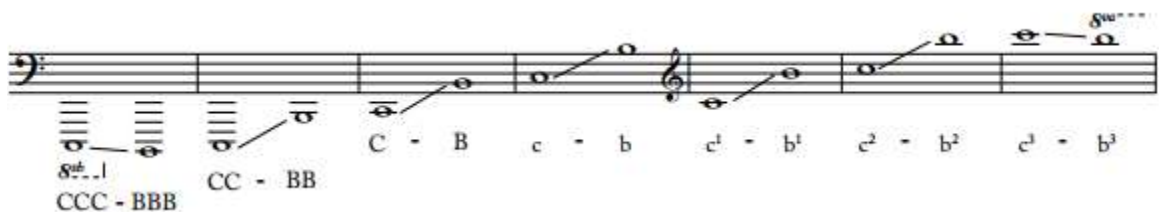


Figure 1. Range Notation and Pitch Labeling System.²

Solo Instrument:

Accompaniment:

² Mark Nelson, "New Materials," ITEA Journal Vol. 41: No. 4 (Summer 2014): 21

The notation system represented in Figure 1 is endorsed for use by the International Tuba Euphonium Association. The octave c3 - b3 has been added to accommodate compositions that extend into the upper register. An estimate of the duration was calculated based upon recordings of the works or was determined from the tempo indication and number of measures in the score. Each entry contains an examination of the composition. This examination includes: relevant biographical information about the composer; general statements about the overall musical style, harmony, melody, rhythm, texture; and an estimation of the challenges that the preparation of the work might present to a performer. The project provides a resource of tuba and euphonium solos that were premiered during the United States Army Tuba and Euphonium Workshop in hopes that future generations of tuba and euphonium soloists will investigate these solos for their future performances.

The list of compositions used for this project in chronological order according to the date premiered includes:

- *Night Song for Euphonium and Synthesizer*, Neal Corwell (1989)
- *Concerto for Tuba and Band*, Frode Thingnaes (1990)
- *Sonata for Tuba and Piano*, Igor Rekhin (1991)
- *Fantasia for Tuba and Piano*, Walter Hartley (1991)
- *Concerto for Euphonium and Orchestra Opus 35*, Trygve Madsen (1993)
- *Andante and Allegretto*, Gregory Pascuzzi (1993)
- *Canticle*, Jack Jarrett (1993)
- *Concerto for Euphonium*, Gregory Fritze (1996)

- *Concerto for Tuba and Wind Band Opus 96b*, James Barnes (1997)
- *A Tiny Little Concerto for a Great Big Horn*, Carlton Lind (1997)
- *Bezoar Concerto for Tuba and Wind Ensemble*, Vernon Miller, Jr (1998)
- *Suite for Solo Euphonium and Rhythm Section*, Jack Fragomeni (1998)
- *The Other Garden*, Jun Nagao (1998)
- *Catoctin*, Neal Corwell (1999)
- *Pershing Concerto*, Elizabeth Raum (2000)
- *Tribes*, Neal Corwell (2001)
- *Concerto for Euphonium*, Joseph Kreines (2002)
- *Faustbuch*, Elizabeth Raum (2003)
- *Fantasy on "Night"*, Neal Corwell (2004)
- *Diversions for Euphonium*, Jack Jarrett (2004)
- *Millennium Concerto*, Rodney Newton (2004)
- *An Urban Suite*, Dean A. Somerville (2005)
- *Dream*, Joseph T. Spaniola (2005)
- *Schubert Variants*, Dean A. Somerville (2007)
- *Spanish Dances*, Dean A Somerville (2007)
- *Midnight Shake the Memory*, Neal Corwell (2007)
- *Concerto for Euphonium Opus 132*, James Barnes (2010)
- *Concerto for Tuba and Orchestra*, Bill Cunliffe (2011)
- *Bandsterix and Tubelix*, Ferrer Ferran (2011)

- *Guardian of the Flame*, Stephen Bulla (2012)
- *Formations, Opus 17*, Jeff Cortazzo (2014)
- *Heavenward: By Storm*, Tohm Judson (2015)
- *Emergent*, Michael Newmeyer (2016)
- *Collusion: Tuba Concerto*, Rob Teehan (2016)
- *Night Flight*, Peter Meechan (2017)

Extensive theoretical analyses of the works are beyond the scope of this project.

Furthermore, several works were unavailable after extensive searching for compositions and inquiries to composers and performers who premiered the works.

CHAPTER II
SOLO EUPHONIUM PREMIERES

Barnes, James (b. 1949)

Concerto for Euphonium, Op. 132

I. Elegia/*Adagio* q=72

II. Romanza/*Adagio ma non troppo* q=72-76

III. Scherzo/*Allegro vivo* q=120-132

Publisher: Southern Music Company

Dedication: [None]

Premiered by: Patrick Stuckemeyer

Year Premiered: 2010

Duration: ca. 23'

Written Range: E-flat to d-flat²

Solo Instrument: Euphonium

Accompaniment: Band (Adapted for Piano by the Composer)

James Barnes has had numerous publications for concert band and orchestra. He is professor emeritus at Kansas University where he held the position of Chair of the Division of Theory-Composition. Barnes has been an international guest composer, conductor, and lecturer traveling throughout the United States, Europe, Australia, Japan,

and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers as well as the American Bandmasters Association.

Concerto for Euphonium, Opus 132, was premiered by Patrick Stuckemeyer in 2010, and is published by the Southern Music Company. This three-movement work is originally for euphonium with band accompaniment, but was adapted for piano by the composer. The movements are titled *Elegia*, *Romanza*, and *Scherzo*. Throughout the work, the solo euphonium part is notated in bass clef and tenor clef.

The first movement is comprised of three sections. The first section, marked *adagio*, begins with accompaniment followed by a long cadenza by the euphonium. The cadenza consists of stepwise rhythmic passages that ascend and descend throughout the register. An *accelerando* occurs near the end of the cadenza leading to a C-flat followed by tenuto eighth notes and a descending passage. Throughout the remainder of this section, the solo consists of contrapuntal-like legato sixteenth note passages. The second section, labeled *piu mosso*, also contains sixteenth note passages; however, there is an addition of triplet and septuplet rhythms. The quicker tempo gives this section a slightly different character than the first. The third section, marked *placido*, is slightly slower in tempo than the first section, using a descending triplet sixteenth note passage that repeats. The same notes are used later with trills. This movement ends with a coda marked *poco meno mosso*, in the upper register for the euphonium.

The *Romanza* is a lyrical movement also containing three sections with each section adding an element of difficulty. The primary melody in the first section moves mostly by step. The second section extends into the upper register and contains quicker

rhythms. The third section uses even quicker rhythms than the second and consists of sixteenth note triplet passages. The coda within this movement is reminiscent of the opening section of the movement.

The *Scherzo* movement, labeled *allegro vivo*, is a fast movement in 6/8. Throughout this movement, the solo contains rapid passages that could be challenging for the performer. There are quick octave leaps as well as sixteenth note passages. This movement contains three sections in which the middle section contains a cadenza that does not follow the compound meter and uses duple rhythms. The cadenza explores the upper register as well as the lower register. The third section is in a faster tempo than the beginning and is labeled *subito vivo*. This movement ends with a rapid passage ascending to a b-flat^{1,3}

Bulla, Stephen (b.1944)

Guardian of the Flame

Maestoso proclamando q=66

Publisher: Stephen Bulla

Dedication: [None]

Premiered by: Dean Miller

Year Premiered: 2012

Duration: ca.11'

Written Range: FF to d-flat²

³ James Barnes, *Concerto for Euphonium, Op 132* (San Antonio, TX: Southern Music Company, 2010)

Solo Instrument: Euphonium

Accompaniment: Band

Stephen Bulla is composer and arranger who has held the position of Staff Arranger for "The President's Own" United States Marine Band and Chamber Orchestra in Washington DC. He has worked alongside film score composer, John Williams, transcribing music from "Star Wars" as well as "Close Encounters" for the "The President's Own." Bulla's music has been used in many television programs such as CSI Miami, 60 Minutes, and Survivor. He produced several CD's and toured while being the conductor for the National Capitol Band in Washington D.C. Bulla currently serves as artistic director and principal conductor for the New England Brass Band and the Brass of the Potomac. He is a member of the American Society of Composers, Authors, and Publishers.⁴

Guardian of the Flame is a solo written for euphonium and band premiered in 2012 by Dean Miller. The work is labeled as a concertino and was commissioned by the United States Army Band. The premiere was a part of a performance at the workshop in which Dean Miller was a featured performer with tubists Craig Knox and Roland Szentpáli.

Guardian of the Flame is a one-movement work that has three main sections which can be observed as three continuous movements. Throughout the work the solo

⁴ Stephen Bulla, Biography, last modified 2011, accessed May 12, 2017, <http://www.bullamusic.com/bio/bio.html>.

extends within the registers for the euphonium. The first section has a slow introduction by the accompaniment followed by an opening statement cadenza by the euphonium. Following the solo cadenza, the band plays a section in compound meter with driving rhythms, and the soloist states a tuneful melody. The first section contains sixteenth note passages as well as duple rhythms that can be challenging for the performer.

The second section of the work is a slow, *largo* section in a simple meter. Within this section, the solo contains triplet, quintuplet, and sextuplet rhythms that ascend and descend within the low and high registers. The middle of the section is comprised of a solo cadenza with many points of tempo variance. The end of the cadenza contains a passage using multi-phonics, where the soloist plays a sustained note in the low register while singing a melody through the instrument in the middle register.

The third section is in a fast tempo like the first section; however, it changes from simple to compound meter with interjections of mixed meter. This section accelerates from *allegro moderato* to *presto* towards the end. The solo contains a short cadenza leading into the *presto* resolving in the low register for the euphonium. The solo is comprised of a passage of rapid sixteenth notes ascending into the high register giving a vibrant ending to the piece.⁵

⁵ Stephen Bulla, *Guardian of the Flame* (Self-published, 2011)

Cortazzo, Jeff (b.1963)

Formations, Op. 17

Rubato q=80

Publisher: BRS Music, Inc.

Dedication: [None]

Premiered by: Donald Palmire

Year Premiered: 2014

Duration: ca. 12:45

Written Range: GG-flat to e-flat²

Solo Instrument: Euphonium

Accompaniment: Brass and Percussion

Jeff Cortazzo was appointed to a position in the United States Army Blues in 1992 and has performed with the Civic Orchestra of Chicago, the Chicago Symphony Orchestra, the National Symphony Orchestra, the Baltimore Symphony Orchestra, and the Kennedy Center Opera Orchestra. He currently performs with the National Philharmonic, The Capitol Bones, the Alan Baylock Jazz Orchestra, the National Gallery Orchestra and the Washington Trombone Ensemble. Cortazzo holds degrees from West Chester University of Pennsylvania, Depaul University, and the Catholic University of America. He, as a published composer, is a member of ASCAP.⁶

⁶ The Army Band Public Affairs Office, The US Army Band Website, accessed May 28, 2017, <http://www.usarmyband.com/bios/BioID39.html>.

Formations, Op. 17 was premiered by Donald Palmire in 2014 and is for euphonium solo with brass and percussion accompaniment. The accompaniment consists of 3 trumpets, 2 horns, 3 trombones, a tuba, timpani, orchestra bells, and auxiliary percussion including anvil, bass drum, cymbals, tam-tam, and triangle. Here is an explanation of *Formations* in the composer's words: "As the name implies, the components of each melodic theme are formed by the ensemble prior to final assembly by the soloist." These themes are developed through the work.⁷

The work consists of three main sections, called "formations," followed by a development section. The first formation begins with a slow introduction with bell tones throughout the ensemble. The soloist enters at the beginning of a tempo change to *allegro*. This section consists of the soloist and the ensemble alternating motives. The melody within this section is lively with many accents.

The second formation begins with driving rhythms in a 7/8 meter for the brass players and a syncopated melody with rapid sixteenth note passages with occasional trill for the soloist. Towards the end of this section, the ensemble plays unison eighth note rhythms that are accented with rests in between them. The soloist plays an opposing melody similar to the syncopated melody stated earlier which leads to a transition using the material from the first formation.

The third formation begins with driving rhythms in the low brass at a soft dynamic with a melody in the tuba part. The intensity builds quickly within this section

⁷ Donald Palmire, CD Baby, last modified 2014, accessed May 23, 2017, <https://store.cdbaby.com/m/cd/donaldpalmire>.

with staggered entrances with the remainder of the ensemble as well as the soloist. A tempo change to *meno mosso* changes the mood. During this section, the soloist plays a syncopated melody that consists of leaps and primarily dwells in the middle to high register. This melody slowly develops with the addition of ornamentation with triplet sixteenth notes. The material from the beginning of the third formation returns which leads to the return of material from the second formation.

This return of the material from the second formation consists of the driving rhythms in the 7/8 meter as well as the same melody in the solo part. Within this section, the solo part contains a cadenza which consists of an octave glissando starting on d-flat and ascending to the high register. After the cadenza, the material from the first formation returns combined with the driving rhythms from the second formation. The ending section consists of the driving rhythms in 7/8 meter with the soloist playing ascending eighth and sixteenth note passages ascending into the high register.⁸

Corwell, Neal (b. 1959)

Fantasy on "Night" Opus 46

Freely q=92

Publisher: Neal Corwell

Dedication: [None]

Premiered by: Neal Corwell

Year Premiered: 2004

⁸ Jeff Cortazzo, *Formations, Op. 17* (Indianapolis, IN: BRS Music, Inc., 2013)

Duration: ca. 8:20

Written Range: EE to e²

Solo Instrument: Euphonium

Accompaniment: CD accompaniment and optional live electronic effects

Neal Corwell has been a professional euphonium soloist since 1981, and has worked to gain recognition for the euphonium as a solo instrument. He has performed over 1,100 solo recitals and has appeared at many regional, national and international music conferences. He served as a soloist and as a member of the “Pershing’s Own” from 1981 to 1989. He rejoined the band in 2002 where he served as the section leader of the Ceremonial Band. Neal retired from the band in 2016 and is still playing professionally and giving recitals.⁹

Fantasy on “Night,” Opus 46 was premiered in 2004 by Neal Corwell. The piece is based upon Dr. Corwell’s previous work, *Four Short Narratives*, which was written for unaccompanied solo euphonium. The final movement of the work, called *Night*, is the foundation on which the *Fantasy* is built.

The composition begins with a statement of *Night* in its original unaccompanied form, which is followed by an entrance of the pre-recorded accompaniment. After the statement of *Night*, the solo is primarily developmental and consists of material from the original source material. The first statement of thematic material features a descending eighth-note pattern which highlights a tritone with a neighbor tone relationship. An

⁹ Neal Corwell, Career Summary, last modified 2010, accessed April 6, 2017, <http://nealcorwell.com/page7/page7.html>.

accelerando and an ascending sequential pattern follows the opening statement of this material and creates a sense of urgency leading to a climax. The remainder of the original solo consists of short phrases, containing ornaments and extended techniques. This section includes instructions on how to perform the various symbols within the music such as a tremolo effect, trills, flutter tongue, glissando, and a wind-like effect. The tremolo effect is to be played on a b-flat¹ using an open and 2 and 3 valve combination. The glissandos are to be played with a half-valve technique, and the wind-like effect is created by blowing air through the instrument that is followed by the entrance of the accompaniment.

The development of the original material begins with a muted section and an altered statement descending into the low register. At the beginning of this section there is a call and response between the solo and the accompaniment. Each statement in the solo is played an octave higher than the previous one leading to a climax that includes a flutter tongue technique on a b-flat¹.

The next section begins with a key change and a change in meter to *alla breve*. The transition accelerates in tempo leading into this section. Throughout this section there is an accented note of A that contrasts the harmony. This note is also used with three-octave syncopated, glissando rhythm starting on an A descending to the lower register. This section ends with a cadenza-like section marked freely that resembles the short phrases from the original solo. The cadenza-like section ends with the soloist blowing air through the horn with an accompaniment count-off into the next *alla breve* section that resembles the first *alla breve* section.

The accompaniment consists of two pre-recorded tracks, each starting with wind-like sounds. The solo can also be performed with electronic effects. The effects can be added by using a microphone and an electronic audio processor. Reverb is to be added when the accompaniment enters and continued throughout the remainder of the composition. Two other effects may be used as well; an octave doubling effect and a ring modulator effect.¹⁰

Corwell, Neal (b. 1959)

Midnight Shakes the Memory

q=72

Publisher: Nicolai Music

Dedication: To the Memory of Howard R. Baldwin

Premiered by: Ann Baldwin Hinote

Year Premiered: 2007

Duration: ca. 8:15

Written Range: BB-flat to c-sharp²

Solo Instrument: Euphonium

Accompaniment: Piano

Midnight Shakes the Memory was premiered in 2007 by Ann Baldwin Hinote and was dedicated to the memory of Howard R. Baldwin. The title of the work is a line from T.S. Eliot's poem *Rhapsody*. The composition mirrors the mood of the poem's first

¹⁰ Neal Corwell, *Fantasy on "Night"* (Self-published, 2003)

stanza, and the accompaniment contains several references to the sound of chimes at midnight.¹¹

Midnight Shakes the Memory begins with a slow introduction. The euphonium part begins with a motivic melody with a sixteenth and eight note rhythm followed by a leap and a chromatic passage. The beginning of this motive returns throughout the first section with the sixteenth note primarily being on the beat and is usually followed by a leap. This rhythm also occurs in later sections. A call and response relationship between the soloist and pianist is featured throughout the introduction. The euphonium part contains an accelerando which leads to a climax to a b-flat¹ preceded by octave leaps in a quick rhythm. This climax starts a transition that ends with a cadenza-like passage in the euphonium part.

Aside from the introduction, the work can be divided into two main sections followed by a coda. The first main section is long and begins propelled by an accelerando driven by a half-step eighth note rhythm in the accompaniment leading to a quick tempo. The first melody in this section includes of duple and triple eighth notes with odd leaps and steps. The solo part also contains an interjection of an eighth and dotted quarter note rhythm of an octave and a seventh that could be challenging for the performer. The second melody features a sixteenth note pattern that is mostly chromatic with some leaps. The third melody is more legato being at the same tempo and is accompanied by the chime-like sound in the piano.

¹¹ Neal Corwell, *Midnight Shakes the Memory*, last modified 2010, accessed April 12, 2017, <http://nealcorwell.com/page28/page88/page88.html>.

The second main section consists of long sustained notes for the soloist while the pianist plays sixteenth notes with octave leaps in the low register. This section ends with a short, simple cadenza played by both performers. The coda begins with an accelerando in the accompaniment leading back to the tempo of the first section and the duple and triple melody. The conclusion begins with the pianist playing the same octave sixteenth note from the second section. There is a c-sharp² sustained at the end with a forte piano to crescendo. The soloist has the option to play this note down one octave, and a trill should be added as the crescendo progresses.¹²

Corwell, Neal (b. 1959)

Nightsong for Euphonium and Synthesizer

Publisher: Tuba Press

Dedication: [None]

Premiered by: Neal Corwell

Year Premiered: 1989

Duration: ca. 9'40"

Written Range: DD to b¹

Solo Instrument: Euphonium

Accompaniment: tape

¹² Neal Corwell, *Midnight Shakes the Memory* (Nicolai Music, 2007)

Nightsong was the first solo to be premiered at the United States Army Band Tuba and Euphonium Workshop. The work was premiered in 1989 by Neal Corwell and was published by Tuba Press. The work is for solo euphonium and tape. The work begins with a rumble and distant sounds in the accompaniment with the euphonium beginning with a stately rhythm. The solo contains a cadenza with sparse accompaniment towards the end of the introduction which consists of trills that start slowly and accelerate and decelerate. This section ends with a descending rhythm of eighth and sixteenth notes arriving on a d1 with an octave leap to a DD. Throughout the song portion of the work, the melodic material highlights a minor mode and stays in a slow tempo. The tessitura typically stays in the middle register for the euphonium; however, there is one section that extends to the upper register containing a B¹. The melody includes steps and small intervals; although, it does contain a few large leaps. The piece ends with low bass note in the accompaniment that is the cue for the euphonium to release the final note. Throughout the work several asterisks have been included that have specific instructions listed for the performer. The instructions explain how the performer should play the trills in the cadenza and that the upper register section may be played down one octave.¹³

Corwell, Neal (b. 1959)

Tribes

q=160

Publisher: Neal Corwell

¹³ Neal Corwell, *Night Song* (Tuba-Euphonium Press, 1989)

Dedication: [None]

Premiered by: Neal Corwell

Year Premiered: 2001

Duration: ca. 8:15

Written Range: C to d-flat ²

Solo Instrument: Euphonium

Accompaniment: Brass Ensemble

Tribes was premiered in 2001 by Neal Corwell. The work was written for euphonium solo with brass ensemble accompaniment. The brass ensemble includes an E-flat trumpet, three B-flat trumpets (or two B-flat trumpets and one flugel horn), a French horn, two tenor trombones, a bass trombone, and a tuba. *Tribes* is quite demanding for each performer involved. Throughout the work, multiple tonguing and flutter tonguing are required by the brass ensemble as well as the need for mutes. The piece contains two main sections with an introduction and a coda.

The introduction by the brass ensemble is in a quick tempo and begins with a tuba solo accompanied by the other lower pitched instruments. The low brass and high brass sections exchange the feature and slowly blend together building to a chord with staggered entrances. This is followed by the entrance of the soloist with a cadenza. The cadenza is somewhat short and contains triplet and quintuplets. The transition out of the cadenza is in a slow tempo with staggered articulation in the high brass and chords in the low brass. The end of the transition includes many leaps for the soloist, as well as a sextuplet rhythm ascending into the upper register.

The first main section is in a slow to moderate tempo and includes similar rhythms to those in the cadenza for the soloist. The trumpet parts contains rhythmic passages with cup mutes, while the soloists and the first trombonist use a harmon mute to echo each other. Throughout this section the rhythms become more complex for the soloist and the ensemble. The euphonium part contains large leaps as well as complex sextuplet patterns that build towards the end of the section. The climax at the end of the section leads to a cadenza involving the soloist and the E-flat trumpet player. The two soloists echo each other's rhythms, eventually combining rhythms and leading into a transition. After the cadenza, the soloist plays two sixteenth note passages while the ensemble plays accompanying chords. The transition accelerates into the next section leading to a moderate tempo.

The second main section begins with a strong rhythmic motive played by the brass ensemble with a moving sixteenth note passage for the soloist. Throughout this section, the ensemble, as well as the soloist, passes different motives through the ensemble. The solo part contains a trill followed by a thirty-second note passage that repeats several times, which could be challenging for the performer. The section builds in intensity with syncopated rhythms, and the solo part contains passages that require multiple tonguing. The section ends with a cadenza that resembles the first cadenza and leads to a transition much like the transition in between the two main sections.

The coda begins with an *accelerando* to a very quick tempo that accelerates and builds to the end. The ensemble echoes the soloists' eighth note rhythm building to a unison *forte piano* followed by sixteenth note passages for the soloist. The piece ends

with a staggered bell tone effect in the ensemble, ending on a sustained *fortissimo* chord.¹⁴

Fritze, Gregory (b. 1954)

Concertino for Euphonium and Band

Allegro q=126

Publisher: Tuba Press

Dedication: [None]

Premiered by: Robert Powers

Year Premiered: 1996

Duration: 11:00

Written Range: D to d²

Solo Instrument: Euphonium

Accompaniment: Band (Transcribed for Piano)

Gregory Fritze has composed over sixty works for orchestra, concert band, and chamber ensembles. He has won many composition awards including eight awards from the American Society of Composers Authors and Publishers, in addition to Meet the Composer Grants, and first prize in the 1991 T.U.B.A. International Composition Competition. He received a Bachelor's of Music Degree from the Boston Conservatory

¹⁴ Neal Corwell, *Tribes* (Self-published, 2001)

and a Master's in Music Degree from Indiana University. As a tubist, he has been a soloist as well as principal tubist for the Rhode Island Philharmonic.¹⁵

The *Concertino for Euphonium and Band* has been transcribed for euphonium and piano and has been published by Tuba Press. Robert Powers commissioned the work in August of 1995 and premiered it at the workshop in 1996. The work is in sonata form, and was transcribed for euphonium and piano in March of 1996 by the composer.

The work begins with rolling arpeggiation of sixteenth notes played by the woodwinds, followed by a statement of a deliberate *allegro* theme in the brass that is then stated by the solo euphonium. The second theme is a lyrical *cantabile* melody that extends into the upper register for the euphonium. The development section begins somewhat passively and builds and uses material from the two main themes, as well as new material with eighth note triplet and sixteenth note passages. The transition into the recapitulation is a *moderato* section that uses similar material to the *cantabile* theme. The *allegro* theme in the recapitulation is only stated in the accompaniment and the solo returns with the restatement of the *cantabile* theme that leads to a long cadenza. The cadenza uses the *cantabile* theme as well as material from the moderato section from the development. The coda starts with a challenging rhythm for the solo with a grouping of nine notes per beat in an *alla breve* quick tempo that builds to the end. The work ends with trills on an A¹ and an ascending sextuplet scale from a D ending on a b-flat¹.¹⁶

¹⁵ Gregory Fritze, Career Summary, last modified October 2011, accessed March 14, 2017, <https://www.linkedin.com/in/gregory-fritze-50159118>.

¹⁶ Gregory Fritze, *Concertino for Euphonium and Band* (Tuba Press, 1995)

Jarrett, Jack (b. 1938)

Prelude and Canticle

I. Prelude/*Adagio* q=50

II. Canticle/*Andante* q=60

Publisher: Tuba-Euphonium Press

Dedication: [None]

Premiered by: Robert Powers

Year Premiered: 1993

Duration: ca. 7:40

Written Range: F-sharp to d-flat²

Solo Instrument: Euphonium

Accompaniment: Band

Jack Jarrett was born in Asheville, North Carolina, and holds degrees from The University of Florida, The Eastman School of Music, and Indiana University. He also studied at the Hochschule Fuer Music in Berlin, Germany while having a Fulbright Scholarship. Jarrett has held many positions at universities in voice, orchestration, and composition. He has been the head of theory and composition at the University of North Carolina at Greensboro and Virginia Commonwealth University.¹⁷

Canticle was premiered by Robert Powers in 1993 and did not include the prelude portion that was added later. The solo was published by Tuba-Euphonium Press. The

¹⁷ Jack Jarrett, Jarrett Biography, last modified 2017, accessed April 15, 2017, <http://jackmjarrett.com/jarrett-bio/>.

Prelude consists of three sections. The first section is marked *adagio* and consists of simple rhythms that extend into the upper register. The second section, marked *poco piu mosso*, includes syncopated rhythms with ties and thirty-second note triplets, which can be challenging for the performer. The third section is similar to the beginning using the same melody, but transposed up one octave and becomes more ornamented. The prelude ends in the low register of the euphonium.

Canticle begins with a twenty-measure introduction at a slow tempo which builds towards an *allegro* section. Throughout the movement the music presents meter changes from simple to compound using meters such as 2/4, 3/8, 3/4, 5/8, and 7/8. The majority of this movement has a high tessitura with interjections of middle register playing. Several syncopated rhythms in conjunction with the mixed meter that can be challenging for the performer are contained within the music. The piece builds to the end with ascending scale passages in the accompaniment with a rapid A-flat major scale passage by the euphonium.¹⁸

Meechan, Peter (b. 1980)

Night Flight

q=72, *Sweet and Flowing*

Publisher: Meechan Music

Dedication: Julia Mae Benton

Premiered by: Robert Benton

¹⁸ Jack Jarrett, *Prelude and Canticle* (Tuba-Euphonium Press, 1993)

Year Premiered: 2017

Duration: ca. 3'

Written Range: F to f¹

Solo Instrument: Euphonium

Accompaniment: Piano

Night Flight was commissioned by Robert Benton to be dedicated to his daughter Julia Mae Benton. The piece was inspired by the first night after Julia's birth in April of 2016. A newborn, Julia started crying. Robert tried to sooth her by singing the first song he thought of, which was *Blackbird* by the Beatles. He commissioned the work after hearing Peter Meechan's tuba sonata *One Sweet Dream* in which each movement is based on Beatles songs.

Night Flight is a lullaby for euphonium and piano based on the Beatles song *Blackbird*. The work is not technically demanding for either performer; however, the piece can be challenging due to its delicate character. The piece begins with broken octaves in the piano to depict the guitar picking style from *Blackbird* that continues throughout the work. The solo primarily consists of a slow moving melody ascending to the climax of the piece and relaxing towards the end with a cadenza-like moment without accompaniment. The harmony throughout the piece uses a great deal of pedal points as well as common-tone chordal progression. The piece ends with the soloist playing a

pianissimo F while the pianist plays a chord in the upper register depicting harmonics on a guitar.¹⁹

Neumeyer, Mike (b.1983)

Emergent

q=132

Publisher: Mike Neumeyer

Dedication: [None]

Premiered by: Donald Palmire

Year Premiered: 2016

Duration: ca. 5'

Written Range: C to d²

Solo Instrument: Euphonium

Accompaniment: Marimba

Michael Neumeyer is a composer, educator, and musician who has received the Bachelor of Music degree from the University of Wisconsin-Stevens Point and the Master of Music Degree from the University of Wisconsin-Milwaukee. While attending these universities, Michael sought to learn in various mediums within music. He studied voice, percussion, education, composition, and conducting. He is the front ensemble caption-head for the Oak Creek Marching Knights and works with the Oak Creek-Franklin School District in various music coaching capacities. Michael teaches a private

¹⁹ Peter Meechan, *Night Flight* (Meechan Music, 2017)

studio of eight students on various instruments and is a performer with the jazz fusion group, The Etherium Ensemble.

Emergent is a work for euphonium solo and marimba composed for Donald Palmire and Donald Palmire, III, and was premiered in 2016. The original title of the work was TYGG which stands for “Thank You Guy Gregg.” Michael recorded a version of himself singing “thank you” that was for an album release thanking Guy Gregg for his patronage. The recording was the inspiration for *Emergent*.

Emergent, according to the program notes, is a journey from darkness to light. The piece begins with a dark, intimidating melody containing an ascending scale passage with duple and triple rhythms leading into the high register. The two performers exchange melodies and slowly unite together as solo and accompaniment. After the introduction, a short half-time transition is included that leads into a quick marimba groove. Throughout this section, the music is influenced by jazz melodies and chords. The euphonium soloist plays a melody that is syncopated while the marimba becomes the accompaniment. There are several instances of the use of mixed meters 5/8 and 7/8. After this section, the minor quality changes to a major quality. This section is brief and leads to the return of the initial marimba groove with the original scale passage in the euphonium part. Eventually the syncopated melody returns in the euphonium part.

The next section contains the original syncopated melody followed by the original ascending melody in the marimba part while the euphonium soloist plays eighth note accompaniment material. Eventually, the two performers return to the opening material exchanging melodies which is followed by another return of the marimba groove and

syncopated melody. The conclusion includes statements of the marimba groove mixed with interjections of the introduction melody, while the two performers play the ascending melody in unison in the final measures.²⁰

Raum, Elizabeth (b. 1945)

Faustbuch, A Concerto in Three Movements

I. Faust and Mephistopheles/*Moderato* q=80

II. Faust and Gretchen/*Moderato amabile* q=80

III. Walpurgis, Death, and Redemption/*Moderato con fuoco* q=92

Publisher: Tuba-Euphonium Press

Dedication: Mark Jenkins

Premiered by: Mark Jenkins

Year Premiered: 2003

Duration: ca. 15'

Written Range: BB-flat to c²

Solo Instrument: Euphonium (or F Tuba)

Accompaniment: Piano

Elizabeth Raum is a Canadian composer who has received degrees from the Eastman School of Music in oboe performance as well as the University of Regina in composition. She has held a position as principal oboe in the Regina Symphony Orchestra in Regina, Saskatchewan. Raum has been featured in publications such as

²⁰ Mike Neumeyer, *Emergent* (Self-published, 2015)

Opera Canada, the Encyclopedia of Music in Canada, the ITEA Journal, the New Grove's Dictionary of Opera, and the New Grove's Dictionary of Women Composers.²¹

Faustbuch is a solo written for euphonium (or F tuba) premiered in 2003 by Mark Jenkins. The work was commissioned and dedicated to Mark Jenkins and is based on the Faust legend. Within the score, the composer has provided program notes that explain the legend of Faust and how it pertains to the solo. Raum chose to use Goethe's version of the Faust legend in which Faust is redeemed by God's grace. *Faustbuch* is a three-movement work with each movement having its own programmatic title.

The first movement entitled "Faust and Mephistopheles," features many technical passages extending into the upper register. The opening melody for the soloist contains duple and triple eighth note rhythms in a moderate tempo. In measure 23, the tempo increases to 100 beats per minute with sixteenth note passages. This movement changes back and forth from simple to compound meter using 5/4, 6/4, 4/4, 3/4, 2/4, and 6/8. Within the 6/8 measures, the solo contains many contrapuntal and arpeggiated sixteenth note passages.

The second movement entitled "Faust and Gretchen," captures the essence of the legend with much drama, as well as the redemption of Gretchen by her decision to stay in prison and refusing to flee with Faust. Throughout this movement, the solo contains many leaps and arpeggiated passages as well as similar meter changes to the first

²¹ Elizabeth Raum, Warwick Music, last modified 2017, accessed June 30, 2017, http://www.warwickmusic.com/catalogue/departments.aspx?node_id=34485041-8c5b-477c-984f-a05300c22631

movement, but with slower tempos. Most of the melody can be categorized as somewhat of an operatic style, having repetitions of phrases which build in intensity.

The closing movement, “Walpurgis, Death, and Redemption,” can be somewhat challenging for the performer. The majority of this movement is in a *moderato con fuoco* tempo and contains triple and duple rhythms together. This movement modulates from B-flat minor to eventually arriving in C major at the end with an *accelerando* to *piu mosso* (quarter note equaling 116 beats per minute). The closing section in C major represents the redemption of Faust.²²

Spaniola, Joseph T. (b.1963)

Dream

Maestoso proclamando q=66

Publisher: Joseph T. Spaniola Music

Dedication: [None]

Premiered by: Danny Helseth

Year Premiered: 2005

Duration: 16:40

Written Range: BB to f²

Solo Instrument: Euphonium

Accompaniment: String Quartet

²² Elizabeth Raum, *Faustbuch* (Self-published, 2002)

Joseph T. Spaniola has composed works in several different mediums such as band, orchestra, chamber ensembles, solo instruments, voice, choir, and electronic tape. He has won the National Band Association/Revelli Memorial Composition Competition. Many of his works have been recorded as well as been referenced to in scholarly publications. Performances of his works have taken place throughout North America, Europe, Japan, South America, Australia, Singapore, Taiwan, and China.²³

Dream was premiered by Danny Helseth in 2005 for euphonium solo and string quartet. The strings combined with the euphonium create several different moods throughout the work with driving rhythms and multiple stops for the strings. The work contains several different sections which could perhaps be interpreted as different parts of a dream.

The beginning of the work, with a marking of *Unrelenting*, includes driving syncopated rhythms in the upper strings with interjecting double stops by the cello. The euphonium soloist enters with a syncopated melody with accents and leaps. The next section features unison rhythms for the violins and viola while the cellist plays a driving eighth and sixteenth note rhythm. The euphonium soloist plays a cantabile melody starting in the upper register during this section. The music builds and develops during this section with the addition of a triplet eighth note rhythm in the first violin that returns later in the euphonium part. Towards the end of this section, the soloist and the string quartet exchange melodies. The strings parts contain rhythms from the beginning while

²³ Joseph T. Spaniola, Brief Biography, last modified 2017, accessed May 22, 2017, <http://www.josephspaniola.com/gbio.html>.

the soloist plays a new melody including the triplet from the previous violin part. This melody ascends into the upper register for the euphonium and ends with a descent into the low register.

The next section is in a somewhat slow tempo labeled *espressivo* and begins with a first violin solo that includes rhythms of triplets, sextuplets, and thirty-second notes. Throughout this section, this melody is used imitatively, with eventually each string player having the melody at staggered entrances. The euphonium soloist plays a similar melody in between the interjections of the string melody.

After the imitative section, there is a section in 3/8 time that includes a melody with repeated pitches of sixteenth notes followed by a slurred sixteenth note passage. This motivic material is usually followed by a pizzicato response from a string player. Throughout this section, there are many multiple stops in the accompaniment along with an ongoing bass line in the cello part. This section concludes with a sustained chord in the upper strings leading into the next section.

At a slower tempo the section labeled “melancholy with rubato” begins with an ascending bass line in the cello part with the first violinist taking the lead. The string parts excluding the first violin, begins with a chordal structure which develops into four different moving lines. When the soloist returns, the accompaniment become less active and the solo part includes tied triplet rhythms with leaps. This section is labeled *yearnfully*. The first violin and the euphonium part play a melody in octaves which leads into a *dolcissimo* section. This section is a transition which leads to a return of the original beginning material.

The *Unrelenting* section returns, but is a reduced version of the original material. With similar rhythms there is an *accelerando* leading to a section labeled *agilely* that includes a transformed motive in the euphonium part as in the 3/8 section. Towards the end, the *cantabile* melody returns and is followed with similar rhythms from the beginning. The piece ends with a long sustained note for the soloist that ends with an octave leap to an optional F².²⁴

²⁴ Joseph T. Spaniola, *Dream* (Joseph T. Spaniola Music, 2004)

CHAPTER III
SOLO TUBA PREMIERES

Barnes, James (b. 1949)

Concerto for Tuba and Wind Band, Op. 96b

I. *Allegretto giocoso* q=112-116

II. Lullaby/*Adagio* q=72

III. Rondo/*Allegro* q=120-126

Publisher: Southern Music Company

Dedication: Scott Watson

Premiered by: Scott Watson

Year Premiered: 1997

Duration: ca. 19'

Written Range: CC to g¹

Solo Instrument: Tuba

Accompaniment: Band

Concerto for Tuba, Opus 96 was premiered in 1997 by Scott Watson and is a multi-movement work with the second and third movements being continuous. This work was published by Southern Music Company with band accompaniment as well as a piano reduction by Yukiko Nishimura.

The first movement begins with an introduction by the accompaniment which contains fragments on main melody that is stated in the solo. Throughout this movement, the solo consists of two contrasting melodies. The primary theme is a jocular melody that uses large leaps as well as scale passages. The end of this theme features a call and response section between solo and accompaniment. The second theme is a legato contrapuntal melody that increases in intensity to a climax towards the end. Towards the end of this movement a long cadenza features the soloist and includes the two themes previously stated as well as trills and rip into the high register. Throughout the cadenza there are descriptive adjectives to describe how each phrase should be played such as bravado, shyly, and nonchalantly. This movement ends with a short, quiet coda.

The second movement, titled Lullaby, is a lyrical movement centered in a minor mode with sustains connected by sixteenth note passages. Within this movement, there are two large sections which both have similar material. The first section remains at a softer volume while the second section gets louder and has a climax in the high register. The harmony at the climax is reminiscent of the Phrygian mode. The resolution of the climax leads to a transition which the arrival pitch becomes the dominant into the third movement.

The finale is a rondo-form movement that has a lively melody in a compound meter which includes consists of specific slur and staccato articulations. This is not a typical rondo form due to the A section being altered every time it is stated. During the first restatement of the main theme, sixteenth note passages are added that at the fast tempo can be challenging for the performer. Towards the end of the work, the solo

consists of a long cadenza that utilizes all the themes within the movement. The cadenza ends with passage using multi-phonics, where the performer sings a major third interval through the instrument above the played pitch. The lively coda ends with a material resembling the main theme.²⁵

Corwell, Neal (b. 1959)

Catoctin

q=60

Publisher: Nicolai Music

Dedication: [None]

Premiered by: Kelly O'Bryant

Year Premiered: 1999

Duration: 10'

Written Range: FF to g-flat¹

Solo Instrument: Tuba

Accompaniment: Band

Catoctin is a solo for tuba and band composed by Neal Corwell, commissioned by Stephen Dillon of Dillon Music, and premiered by Kelly O'Bryant in 1999. *Catoctin* Mountains located in Northwest Maryland is the inspiration for the composition. The land of the mountains was purchased by the U. S. Government in the early twentieth

²⁵ James Barnes, *Concerto for Tuba and Band, Op 196* (San Antonio, TX: Southern Music Company, 1997)

century for preservation which caused the land to have the scenic value it has today. Throughout the centuries, the mountains were location to many conflicts including the American Civil War as well as disputes between Native Americans and early white settlers.²⁶

The single-movement work contains two primary sections with a coda. The first section is titled “Beginnings” and is in common time at a slow tempo. Within this section there is a great deal of dynamic contrast as well as quick rhythms within the solo. The opening motive of two eighth notes and a half note returns throughout the first section with different transformations. Some instances are transposed up an octave while others use different notes or intervals but have a similar pattern. The first climax presents this material which ascends from the middle register into the high register and an extreme dynamic. Some of the quicker rhythms could be challenging for the performer being that there are syncopated rhythms. A passage that consists of sextuplet rhythms with a rest during the first sixteenth note is also included. This is the main ascent to the climax which ascends to the upper register.

The second section, titled “Echoes” primarily uses 6/8 as a time signature using the same tempo for the dotted quarter note from the previous section. Much like the first section, a great deal of dynamic contrast using many extremes is featured. The main theme for this section consists of sixteenth and thirty-second note passages which can be challenging for the performer. Many climax moments within this section depict

²⁶ Neal Corwell, *Catoctin*, last modified 2010, accessed May 3, 2017, <http://nealcorwell.com/page28/page37/page37.html>.

traversing the Catoctin mountain tops. This section also includes trills and valve glissandos. The transition into the coda presents a section marked “freely” and is in common time. This transition uses the motive from “Beginnings” as well as the theme material from “Echoes,” and contains a *poco a poco accerlerando*. The coda is comprised of similar motivic material from each section and uses a quick tempo with the quarter note at 120 beats per minute. The work concludes with a resolution on a b-flat after a trill and is the loudest dynamic level throughout the composition.²⁷

Cunliffe, Bill (b. 1956)

Concerto for Tuba and Orchestra

Allegro

Andante

Spirito

Publisher: Unpublished

Dedication: [None]

Premiered by: Jim Self

Year Premiered: 2011

Duration: ca. 17:45

Written Range: AA-flat to a-flat¹

²⁷ Neal Corwell, *Catoctin* (Self-published, 1999)

Solo Instrument: Tuba

Accompaniment: Orchestra

Bill Cunliffe is a jazz pianist, composer and Grammy Award-winning arranger. He began his career as a pianist and arranger for the Buddy Rich Big Band and has also worked with Frank Sinatra, Joe Henderson, Freddie Hubbard, Benny Golson, and James Moody. He currently plays with his trio, big band, Latin band, “Imaginacion,” and his classical-jazz ensemble, “Trimotif.” He was awarded Grammy for his “West Side Story Medley” in the category of Best Instrumental Arrangement.²⁸

Concerto for Tuba and Orchestra was premiered in 2011 by Jim Self. The work is highly influenced by jazz and includes several improvisation sections in three movements. Throughout the work, the harmony includes extended jazz chords that include more than three or four notes.

The first movement is in a quick tempo and begins with an introduction by the accompaniment. The melody includes a three note motive that repeats with syncopation. The solo part begins with the motive and is followed by new material with eighth note passages. Within the accompaniment there is a great deal of “call and response” which highlights the different groups in the orchestra. The soloist plays the melody several times each becoming more intensified leading to a cadenza-like section labeled “freely”. This section is played by the soloist alone and ascends into the high register using similar

²⁸ 59 Steps Music, Inc., Bill Cunliffe Biography, last modified 2013, accessed May 31, 2017, <http://billcunliffe.com/press/full-biography.html>.

material previously played. The “freely” section leads directly into the second movement changing in character.

The second movement is somewhat of a ballad. It begins with sustained harmonies in the low string parts with a subtle melody in the violin part. The addition of a harp part adds to the ballad character. The soloist enters in the upper register playing a portion of subtle melody from the violin part. The melody includes quarter note triplets and leaps into the upper register. A cadenza-like phrase for the soloist leads into the next section which consists of a unison rhythm of half and quarter notes in the string parts accompanied by arpeggios in the harp part. The soloist plays a melody with similar rhythms which becomes a transition. The next section contains improvisation by the soloist. The solo part is accompanied by soft statements of half and quarter notes in the woodwind and string parts. The end of this movement concludes with the second movement original material and leads into the next movement.

The third movement is in a quick tempo in a Latin feel labeled *Spirito*. The introduction includes a unison rhythm for the orchestra with solo interjections. The solo part includes triplet eighth notes beginning in the upper register and leaping through the high and middle registers. After the introduction a bass line is presented in the trombone, cello, and bass parts while staggered accented notes are played in the woodwind and high brass parts. The soloist enters playing the same melody from the introduction as well as similar rhythms from the bass line. This section builds an improvisation section for the soloist. The improvisation section consists of two smaller sections. The first section is in the same style as the previous sections. The second section is livelier with more

syncopated rhythms in the accompaniment. The material after the introduction returns in the next section and is followed by a cadenza. The cadenza contains a quarter note triplet passage descending into the low register. The ending builds with intensity using unison rhythms. The piece concludes with one last phrase at a soft dynamic.²⁹

Ferran, Ferrer. (b. 1966)

Bandsterix and Tubelix

I. The Crazy Gauls' Village

II. Tubelix's Impossible Love

III. The Romans against the Gauls' Village

Publisher: Ferrer Ferran

Dedication: Tim Buzbee

Premiered by: Tim Buzbee

Year Premiered: 2011

Duration: 15:45

Written Range: EE-flat to f¹

Solo Instrument: Tuba

Accompaniment: Band

Ferrer Ferran, "Bachelor of Honor of the Argamasilla," held the position of Composition at the Conservatoire Superior of Music of Castellon for twenty years. He is a Spanish composer and has had his music performed throughout the world. Ferran has

²⁹ Bill Cunliffe, *Concerto for Tuba and Orchestra* (Self-published, 2011)

composed four symphonies which have been deemed as successes by international critics.³⁰

Bandsterix and Tubelix was premiered in 2011 by Tim Buzbee and is a multi-movement concerto for tuba and band. The programmatic work was inspired by the creations of screenwriter, Goscinny who is a French comic book artist, with illustration by Underzo in the books of “Asterix and Obelix.” Each movement has a programmatic title that suggests the story.

The first movement, titled *The Crazy Gauls’s Village*, describes a family that abides in the village of Gala. The movement begins with a slow introduction in which the soloist plays a *cantabile* melody. After the introduction, an *allegro* begins with a lively jocular melody in the solo part. The melody is followed by a *cantabile* melody which precedes a short statement of the lively melody. The next section includes short phrases of contrasting articulation markings. The middle section of this movement contains two smaller sections. The first is in *alla breve* and consists of an expressive melody similar to the previous *cantabile* melody. The second small section includes specific articulation like the previous section as well as mixed meter such as 7/8 and 8/8. The closing section begins with an ascending passage of sixteenth notes leading to a climax. A portion of the first two melodies from the first *allegro* section return leading to an exciting ending with ascending triplet arpeggiations. These triplet passages lead to a sustained F¹ followed by *marcato* eight note triplets on a FF.

³⁰ Ferrer Ferran, PDF download of Biografia, last modified 2017, accessed May 28, 2017, file:///C:/Users/jdhopkin/Downloads/Ferrer-Ferran-Bio.pdf.

The second movement, titled *Tubelix's Impossible Love*, is a slow expressive movement that captures Tubelix's longing for his love that never comes. This movement contains three main sections. The first section begins with a short cadenza that leads to a *largo molto espressivo* section that consists of slow moving eight note passage with one sextuplet leading to a climax. The next section is somewhat quicker in tempo and is marked *andante comodo e cantabile*. This section is in 5/4 time and includes half and quarter notes. The closing section resembles the first section and also contains a sextuplet as well as a septuplet leading to the end.

The third movement, titled *The Romans against the Gauls' Village*, consists of sounds of Roman marches and portrays a conflict between the Romans and the Gauls. This movement consists of several different sections which each builds in intensity. The first section is labeled *allegro furioso* and consists of a glissando indicated by sixteenth note beams without note heads signifying to the performer to play the highest note possible. This is followed by a horn call-like rhythm with an augmented fourth interval. The next section is in a moderate tempo marked *andante marcial* and consists of suspensions and repeated eighth notes. The *allegro furioso* section returns and is the transition to an *allegretto triunfal* section. This section begins in the low register for the soloist and slowly ascends to the high register. The material from the *andante marcial* section returns with a quick tempo labeled *allegro grazioso (comic)* with the addition of a flutter tongue technique. The last tempo change is labeled *mismo tempo e con brio* and includes a 7/8 metered section which builds in intensity with eighth note passages in the

solo part. The composition concludes on a strong arrival preceded by ascending passages with varying rhythms and odd leaps.³¹

Hartley, Walter S. (1927-2016)

Fantasia for Tuba and Piano

Andante q=72

Publisher: Wingert-Jones Music, Inc.

Dedication: [None]

Premiered by: Scott Watson

Year Premiered: 1991

Duration: ca. 7:30

Written Range: EE-flat to a¹

Solo Instrument: Tuba

Accompaniment: Piano (Chamber Orchestra)

Walter S. Hartley taught piano, theory, and composition at the National Music Camp which is now the Interlochen Arts Camp in Interlochen, Michigan from 1956 to 1964 and at Davis and Elkins College in Elkins, West Virginia. In 1969 he joined the music faculty at the Fredonia State University in Fredonia, New York, where he served until retirement.³²

³¹ Ferrer Ferran, *Bandsterix and Tubelix* (Valencia, Spain: www.musicaes.es, 2010)

³² Biography of Walter Hartley, accessed on April 17, 2017, <http://www.walterhartley.com/>.

Fantasia for Tuba and Piano was premiered in 1991 by Scott Watson. This work was commissioned by Scott Watson with a General Research Grant from the University of Kansas. *Fantasia for Tuba and Piano*, premiered at the workshop with piano accompaniment, was adapted by the composer for tuba and chamber orchestra.

Fantasia for Tuba and Piano is a one-movement piece that includes several tempo changes. The indicated tempos include *andante*, *allegro molto*, and *presto*. The work begins in a slow *andante* tempo with sustained polytonal chords in the accompaniment where as the primary melody is comprised of leaps and syncopated rhythms. The piece alternates between 3/4 and 9/8 time signatures in which the dotted quarter note (9/8) is the same tempo as the quarter note (3/4). The work contains four main sections. The first section is a slow introductory *andante* section that continues for forty-one measures. The second section is a faster *allegro molto* tempo with the quarter note equaling 160 beats per minute. The third section is in a slower *adagio* tempo than the first section with the quarter note equals 54 beats per minute, and starting at measure 126. The fourth and final section changes to the mixed-meter of 9/8 in which the dotted quarter note equals 168 beats per minute. This section is labeled *presto* and starts in measure 148.

The work includes three cadenza-like sections, each increasing in difficulty. The first cadenza-like section extends eight measures and contains a descending sixteenth note passage with leaps as well as a *poco accelerando* that could be challenging for the performer. The second cadenza-like section has leaps traversing into the upper register, and is contained in the *allegro molto* tempo. The third cadenza-like section extends into

the upper register to an a, and consists of the 9/8 time signature in the *presto* tempo. The work ends with the *presto* with the solo consisting of a descending passages arriving on an EE-flat.³³

Judson, Tohm (b. 1976)

Heavenward: By Storm (The Myth of Sisyphus)

q=60

Publisher: Tohm Judson

Dedication: [None]

Premiered by: Brent Harvey

Year Premiered: 2015

Duration: 6:20

Written Range: EE to a-flat¹

Solo Instrument: Tuba

Accompaniment: CD

Tohm Judson is a composer and multi-media artist. He holds degrees from the University of Iowa and the University of Florida. Judson's music has been performed in Brazil, France, Germany, Italy, the United Kingdom, and the United States, as well as conferences such as the College Art Association, the SEAMUS National Conference,

³³ Walter S Hartley, *Fantasia for Tuba and Chamber Orchestra* (Kansas City, MO: Wingert-Jones Music, Inc., 1991)

Inc., Electronic Music Midwest, the Festival of New American Music, the Santa Fe International New Media Festival, and the Emit Festival.³⁴

Heavenward: By Storm was premiered in 2015 by Brent Harvey. The subheading for the work *The Myth of Sisyphus*. *The Myth of Sisyphus* by Albert Camus is an essay explaining that Sisyphus is a man who was punished by the Gods to ceaselessly roll a large rock to the top of a mountain only to have it roll back to the bottom.³⁵ This is perhaps the foundation upon which Judson's composition is based.

The work begins with a slow introduction with the soloist playing sustains in the low register. The tempo remains constant through the work. After the introduction the soloist begins a syncopated melody that includes sixteenth and eighth notes. This large middle section is somewhat constant with few breaks; however, an ascending motivic passage occurs leading to a climax in the upper register. This climax includes syncopation and is followed by a descending passage. This perhaps resembles the rock rolling back down the mountain after Sisyphus reached the peak. The work contains several instances of syncopation where the beat could be unclear to the performer due to tied notes and odd groupings of sixteenth notes. Most of the melodic material includes stepwise motion as well as small leaps of third or fourth intervals. Occasionally, the soloist is required to play large leaps of an octave or a ninth interval, perhaps for a dramatic effect.

³⁴ Tohm Judson, About section, last modified 2017, accessed May 28, 2017, <http://tohmjudson.com/>.

³⁵ Albert Camus, *The Myth of Sisyphus*, accessed May 29, 2017, <http://dbanach.com/sisyphus.htm>.

The work concludes with a similar section to the introduction with long sustained notes played by the soloist. Unlike the introduction the soloist is required to play notes in the upper register as well as in the lower register.

Lind, Carlton (1948-2015)

A Little Tiny Concerto for a Great Big Horn

Movement I: *Allegro*

Movement II: *Adagio*

Movement III: *Allegro*

Publisher: Unpublished

Dedication: E. A. Carlson, III, Tubist Supreme

Premiered by: Andrew Carlson

Year Premiered: 1997

Duration:

Written Range: EE-flat to g¹

Solo Instrument: Tuba

Accompaniment: Band

Carlton Lind was a Master Chief musician in the United States Navy and was the composer/arranger for the United States Navy Band and the United States Marine Band.

A Little Tiny Concerto for a Great Big Horn was premiered by and dedicated to Andrew Carlson in 1997, and is a three movement work. The second and third movements are attached. The first movement has three main section in which the middle

section in contrasting to the opening and closing sections. The work begins with a brief syncopated introduction by the accompaniment followed by an entrance by the soloist. The first melody in the solo part consists of quick syncopated rhythms with rests on occasional downbeats. The second melody contrasts the first with only quarter note rhythms without syncopation. The closing melody in this section consists of a call and response effect between the soloist and the accompaniment. The band plays unison accented notes during the soloist's rests. The section ends with an abrupt unison accent followed by a brief pause. The second section begins with a trumpet solo followed by a response by the upper woodwinds. The soloist enters with a moving melody that builds in intensity and modulates away from the original key. The moving melody is also stated in the accompaniment parts. The section ends with ascending scale passages in the woodwinds which lead to the return of the original melody and the beginning of the third section. The third section is much like the first; however, it does not contain the second melody. The movement ends with a unison accented syncopation.

The second movement labeled *adagio*, begins with long sustained notes in the low pitched instruments with an eighth note triplet rhythm figure in the clarinet parts. The melody in the solo part consists of quarter and eighth note triplet at a slow tempo. The solo part contains a cadenza-like section labeled *recitative*. This section includes rapid passages for the soloist that require the use of a multiple tongue technique. The section continues with the addition of rhythmic passages in the woodwind parts that have staggered entrances while the soloist plays arpeggiated passages. This movement ends with a rapid ascending chromatic passage in the solo part leading to the third movement.

The third movement consists of two main sections and a coda. The first section begins with a unison scale passage in 3/4 meter followed by the mixed meters of 7/8 and 8/8 that alternate throughout the section. The percussion parts maintain a steady rhythm in the accompaniment while the band plays accented rhythms. The soloist enters with a high spirited melody of quarter and eighth notes. The second section in 6/8 meter is labeled, *more relaxed*. The soloist plays a similar melody than the previous section; however, the simpler meter allows for a more relaxed feel. As the piece progresses the music becomes more intense with the addition of alternating meters of 3/4 and 6/8. The use of a multiple tongue technique is required in the 3/4 measures. The tempo quickens twice building in intensity to a grand pause followed by the coda which is in 2/4 meter and consists of unison rhythms throughout the ensemble. The composition ends with a unison syncopated rhythm of accented notes on D-flat.³⁶

Newton, Rodney (b. 1945)

Millennium Concerto

I. Into the Unknown/*Lento* q = 66

II. Hazards/*Allegro agitato* q = 140

III. Reflections/*Adagio ma con moto* q = 56

IV. Into the Light/*Allegro con brio* q = 132

Publisher: Studio Music Company

Dedication: James Gourlay

³⁶ Carlton Lind, *A Tiny Little Concerto for a Great Big Horn* (Self-published, 1996).

Premiered by: Gavin Woods

Year Premiered: 2004

Duration: 21'

Written Range: DD-flat to g-flat¹

Solo Instrument: Tuba

Accompaniment: Symphonic Wind Band

Rodney Newton, from Birmingham, England, has spent much of his early career as an orchestral percussionist. He was a member of the English National Opera Orchestra for eleven years serving five of those years as principal timpanist. As a composer Newton received a “mention of distinction” in the 1976 Prince Pierre Monaco competition for a ballet score. After his membership with the ENO, he worked as a film composer writing his own scores and collaborating with Carl Davis, Edward Williams, and Wilfred Josephs. Newton has also established himself as a concert composer writing for brass and wind bands. He is currently a coordinator of light music for Williams Fairey Band.

The *Millennium Concerto* for solo tuba and symphonic band was commissioned by James Gourlay for the new millennium and is considered to be a musical journey from darkness to light. Gavin Woods performed the work with the “Pershing’s Own” Army Band as the American premiere in 2004 at the Workshop. The composition contains four movements that are to be played without a break.

Into the Unknown is the title of the first movement which begins in the low register for the tuba at a slow tempo. Throughout the first section of this movement, the melody includes contrapuntal motion with unusual scale patterns, giving the listener a

wandering impression. The second section adds quicker rhythms with a few large leaps. The meters used in the first movement are 2/4, 3/4, 4/4, and 5/4 with a few interjections of a 5/8 meter. This movement ends with solo descending back into the initial lower register where a snare drum roll leads into the second movement.

The second movement, entitled *Hazards*, features a fast tempo with mixed and simple meters. Within this movement there are two contrasting articulation markings. Legato articulations are marked with long phrase lines while a contrasting marking of staccato. The music can seem frantic and awkward due to the fast tempo and odd meters. The solo part contains many large leaps that at this fast tempo can be quite challenging for the performer. The movement ends with two short cadenzas which lead directly into the third movement.

The third movement, *Reflections*, is in a slow tempo with a lyrical more harmonically consonant nature. Within this movement the mood changes towards the “light,” having a reflective nature. The transition into the fourth movement contains syncopated rhythms as well as an ascending figure in the accompaniment. *Into the Light* is in a fast *allegro con brio* tempo with the solo consisting of a Lydian mode melody. The middle of this movement is a central fugal section with the solo material consisting of descending fourth intervals. The work ends with an ascending scale into the upper register for the tuba followed by a unison rhythm with the solo and accompaniment.³⁷

³⁷ Rodney Newton, *Millennium Concerto* (London, England: Studio Music Company, 2000)

Pascuzzi, Gregory (b.1952)

Andante and Allegretto

q=72-76

Publisher: Tuba-Euphonium Press

Dedication: Jay Norris

Premiered by: Jay Norris

Year Premiered: 1993

Duration: ca. 6'

Written Range: GG to F-sharp¹

Solo Instrument: Tuba

Accompaniment: Piano

Gregory Pascuzzi is an American composer whose compositions and arrangements have been performed by soloists, chamber ensembles, and orchestras in several countries. He has served in the United States Army Field Band as a trumpet player, pianist, and chief composer/arranger. He has been a member of the Peabody Ragtime Ensemble as well as pianist and trumpeter with other Baltimore freelance groups. He has served as a guest conductor at the Credo Festival at the Oberlin Conservatory, and has had many of his compositions premiered at the International Trumpet Guild Conferences.³⁸

³⁸ Art of Sound Music, LLC, Composers Biographies page, last modified 2017, accessed April 14, 2017, https://artofsoundmusic.com/?main_page=composers#pascuzzi.

Andante and Allegretto was premiered in 1993 by Jay Norris on tuba and Gregory Pascuzzi on piano. It is a one-movement work for tuba and piano with varying tempos and styles primarily comprised of two contrasting sections. The work begins in a slow tempo with piano only followed by an entrance by the tuba. The first melody in *legato* style is fairly simple gradually becoming more complex throughout the first section. The melody throughout the end of this section contains duple and triple rhythms together.

The second section is indicated with a *subito piu mosso* in an *alla breve* meter. This section can be interpreted as having two smaller sections with a coda. The first smaller section begins with a *pesante* melody with accents. The second smaller section, labeled *agitato*, is in the same tempo and has quicker rhythms and odd slur markings. This sections contains many sixteenth note passages that ascend into the high register with interjections of syncopated rhythms. The coda is preceded by an *accelerando* with an ascending passage in the tuba ending on a trill in the high register. The work ends with an ascending eighth note passage by the soloist increasing in volume to the climax followed by a descent into the low register.³⁹

Raum, Elizabeth (b. 1945)

Pershing Concerto

I. *Allegro Moderato*

II. *Andante*

III. *Allegro non Troppo*

³⁹ Gregory Pascuzzi, *Andante and Allegro* (Self-published, 1992)

Publisher: Tuba-Euphonium Press

Dedication: [None]

Premiered by: John Griffiths

Year Premiered: 2000

Duration: ca. 14'

Written Range: FF to b-flat¹

Solo Instrument: Tuba

Accompaniment: Band

The *Pershing Concerto* was premiered in 2000 by John Griffiths with the name of the work for the “Pershing’s Own” Army Band. It is a multi-movement work and is published for bass tuba or contrabass tuba by Tuba-Euphonium Press. *Ossia* parts are included throughout the work with two different octaves depending on performance with bass tuba or contrabass tuba.

The first movement begins with a stately melody with dotted eight-sixteenth note rhythms as well as eighth note triplets. This melodic material is the foundation for the movement and is somewhat march-like. This movement is comprised of six sections each being close to the same length of time. The second section begins with the opening melody in a different key. This section tends to remain in the middle register. The third section is in a non-related minor key from the original and consists of the same rhythms but are reorganized. The fourth section is also in a minor key and includes the introduction of a different rhythm consisting of two sixteenth notes and an eighth note. The agogic accent is placed on the first sixteenth note. This rhythm builds to a cadence

followed by a statement of the original melody by the soloist which is a false return. The fifth section is a transition which leads to the return of the original material. This section ends with the same material as the first section. The movement concludes with a passage of sixteenth notes including arpeggiations leading to a strong B-flat major cadence.

The second movement is in a slow waltz tempo in 6/8 meter and is in the key of G Minor. The melodic material throughout the movement features ascending and descending arpeggiated passages. Each section ends with a definite cadence mostly leading to the key of G Minor. The first section contains six phrases with the last phrase ending on a D Major chord leading into the next section. The second section begins with a tempo change marked *poco piu mosso* and is the key of G major. This is followed by a cadenza-like passage in the solo part that is a transition returning to the key of G minor. The closing section contains a moment of G Major but is resolved to the original G Minor.

The third movement begins with an arpeggiated melody with eighth notes followed by a variation of the same material with sixteenth notes. The movement contains three main sections. The first section begins is a moderately quick tempo marked *allegro non troppo* and includes material primarily from the arpeggiated melody. The second section being somewhat brief is marked *alla waltz* and is in a slow tempo. The third section presents similar material from the beginning and contains a cadenza. Preceding the cadenza, the soloist is required to play a syncopated rhythm which builds to a climax and ascends to a A¹. the cadenza begins with a long sustain followed by a descending triplet sixteenth note passage. Throughout the cadenza, the solo part contains

many leaps exceeding an octave. The coda begins with a restatement of the opening material and builds to the end which closes with an arpeggiation resolving on a b-flat.⁴⁰

Rekhin, Igor (b. 1941)

Sonata for Tuba and Piano

I. *Piu Mosso Liberamente*

II. *Andante*

III. *Allegro*

Publisher: TUBA Press

Dedication: [None]

Premiered by: Scott Watson

Year Premiered: 1991

Duration: ca. 9:30

Written Range: DD to f¹

Solo Instrument: Tuba

Accompaniment: Piano

Igor Rekhin is a Russian composer who studied at the Moscow Gnessin School and the State Conservatory in Leningrad. He studied composition at these institutions under the instruction of Aram Khachaturian, Vladimir Tsytoich, and Alexandre Pen-Chernov. A guitarist, Rekhin's compositions are primarily for solo guitar. His most well-known work is a set of solo pieces for solo guitar named *24 Preludes and Fugues*. Other

⁴⁰ Elizabeth Raum, *Pershing Concerto* (Self-published, 1998)

than guitar works, Rekhin's compositions include 2 ballets, several works for orchestra, and numerous chamber works. In 1993 he became the musical editor for Guitarist Magazine in Russia, and in 1998, he founded the International Guitar Academy in Moscow.⁴¹

The *Sonata for Tuba and Piano* is a three movement work premiered by Scott Watson in 1991. All three movements are to be played continuously without breaks. The first movement begins with a quasi-cadenza by the soloist with the chords articulated during the soloist's pauses. The first main (A) section is marked *allegro molto* and builds in intensity throughout by gradually ascending in register. The melodic material features a minor quality with scale passages as well as leaps. The next section, labeled *andante*, includes triplet eighth and quarter notes with large leaps. This section is a transition leading to an *allegro* section with a quick low register melody that could be difficult for the performer. The remainder of the movement includes similar material with alterations. After the *allegro* section, the original A section material returns and is developed with modulations. The low melody then returns and transitions with a *ritardando* into the second movement.

The second movement is a short *andante* movement beginning with a piano interlude. The soloists enters with a simple 4 measure melody which is repeated one octave higher. The next section contains a more complex contrasting melody of sixteenth notes with rests on the down beats. The volume increases to a long sustain in the tuba part

⁴¹ Igor Rekhin, Classical Archives, last modified 2017, accessed May 3, 2017, <http://www.classicalarchives.com/composer/3222.html#tvf=tracks&tv=about>

and then decreases to a transition leading to the repetition of the simple melody. The simple melody ends with a fermata that leads to the third movement.

The third movement begins in 6/8 meter and alternates between 6/8, 9/8, and 12/8. The first *allegro* section begins with a syncopated melody with rests on the initial down beat. Throughout the section there are complex rhythms with ties, eighth notes, and sixteenth notes followed by trills in the low register. The section ends with a descending passage into the low register leading to a cadenza section. The cadenza is labeled *adagio* and includes eighth notes with large leaps. The material from the *allegro* section returns after the cadenza and builds towards the coda. The coda begins with a simple meter of 2/4 with quarter notes in the low register in the tuba part. The coda features material from the previous two movements. The opening cadenza from the first movement returns in a *maestoso* section, and the simple melody from the second movement returns for the closing material of the composition.⁴²

Teehan, Rob (b. 1983)

Collusion (Tuba Concerto)

I. Illusion: Epic

II. Elision: Amen

III. Collision: Funk

Publisher: Focus on Music, LLC

Dedication: [None]

⁴² Igor Rekhin, *Sonata for Tuba and Piano*, (Self-published, 1989).

Premiered by: Patrick Sheridan

Year Premiered: 2016

Duration: ca. 18'

Written Range: FF to B-flat¹

Solo Instrument: Tuba

Accompaniment: Band (transcribed for orchestra)

Rob Teehan is a performer and film composer, who has studied many different forms of music. He holds two degrees in music playing tuba and has performed with many different artists such as Saidah Baba Talibah. Teehan co-founded the traditional New Orleans jazz-inspired groups the Boxcar Boys and the Heavyweights Brass Band. As a film composer, Teehan has included many different genres within his scores such as jazz, folk, “classical,” and world music. A few of his film scores include “Endo What?,” “The Babushkas of Chernobyl,” and “Life as a Coin.”⁴³

Collusion was premiered by Patrick Sheridan and The U. S. Army Band in 2016. The version for orchestra was done by Patrick Sheridan. *Collusion* is a three movement work with each movement having a suggestive title. The movements are Illusion: Epic, Elision: Amen, and Collision: Funk. This solo is extremely challenging and includes rapid slurred and articulated passages. This movement requires the use of a drum set to accommodate the jazz styles.

⁴³ Rob Teehan, Biography, last modified 2015, accessed June 1, 2017, <https://www.robteeahan.com/about>.

The first movement begins with a brief introduction by the ensemble labeled ominous in quick 6/8 meter. The soloist enters with a lively melody including folk intervals which repeats with a slight alteration. The melody quickly transforms and becomes more challenging with the addition of sixteenth note passages. The second section ascends into the high register and consists of a similar version of the previous melody climaxing of a high B-flat. The third section with the indication of aggressive for the soloist build in intensity leading to a section marked heroically. Towards the end of the movement the solo part contains a cadenza which contains similar material from the movement. The cadenza ascends into the high register and ends with a rapid passage resolving into the low register. The coda includes rapid passages for the soloist in the high register which descend and resolve to the low register.

The second movement played in a soulful gospel style includes sections with improvisation. In the solo part, a melody is written as well as chords above the music for optional improvising. The first section features the soloist playing a soulful melody as well as an improvisation section. After this section the mood changes to somewhat of a “shout” section for the ensemble which leads to the next section solo sections. The soloist plays in the upper register with syncopated rhythms. The next section features the soloist playing a bass line groove alone leading into an improvisation solo. After the last improvisation section the melody from the beginning returns. The ending consists of improvisation by the soloist with unison rhythms for the ensemble.

The final movement is moderate driving tempo in a funk style. The movement begins with the soloist playing a funk groove consisting of octave leaps and syncopated

rhythms which becomes progressively more complex. The accompaniment parts are more challenging in this movement due to the syncopated funk rhythms. The middle section of this movement contains an improvisation section for the soloist which consists of several repeated phrases for the ensemble. The work concludes with rapid sixteenth note and sextuplet passages in the solo part which extend into the high register. The ensemble and soloist end with a unison rhythm and an accented short note on an off-beat.⁴⁴

⁴⁴ Rob Teehan, *Collusion* (Mesa, AZ: Focus on Music, LLC, 2017)

CHAPTER IV

SUMMARY, CONCLUSIONS, SUGGESTIONS FOR FURTHER STUDY

The United States Army Tuba-Euphonium Workshop has been host to thirty-five solo tuba and euphonium premieres throughout the thirty-four workshops. Within this document annotation for twenty-five solos have been included. Each annotation is listed alphabetically according to the composer's last name and includes general publishing information followed by an examination of the musical contents. Other information such as the titles of movements, duration, performers, written range, and instrumentation are included.

Conclusions

The process for beginning research was to obtain the programs for each of the workshops as well as the scores for each composition. The programs were obtained through Adam Lessard, Donald Palmire, and Jeff Arwood. After receiving the programs, the premieres were identified, and a master list was formed. The compositions were obtained through many different resources such as the University of North Carolina at Greensboro's music library, inter-library loan, and direct contact with composers and performers of the premieres.

The twenty-five compositions were quite diverse in many aspects. The accompaniment for these works varied. The accompaniment most featured was band and

piano including seventeen compositions. Some of the other works were accompanied by CD or tape, orchestra, brass and percussion, brass ensemble, marimba, and string quartet. Most of the composers for the premieres have been American; however, some composers are from a different nationality such as Elizabeth Raum, Ferrer Ferran, and Igor Rekhin. Multiple composers have had more than one composition premiered at the workshop. Overall, twenty-six composers have had works premiered during the thirty-four workshops. The composer with the most compositions premiered at the workshop is Neal Corwell with four works for euphonium and one work for tuba. Twenty-three of the compositions are either self-published or published by companies. Twelve of the thirty-five works are not currently published. Several works were unavailable after extensive searching for compositions and inquiries to composers and performers who premiered the works.

Suggestions for Further Study

As this document only focused on solo tuba and euphonium compositions premiered at the workshop from 1983 to 2017, further research is warranted. The following are suggestions for further research:

- 1) Further work to the existing list of solo premieres which are not included in this document.
- 2) Because this project focused solely on the euphonium and tuba solo premieres, the opportunity for further study could be to research premieres other than solos. This research could involve annotations for other works

premiered at the United States Army Band Tuba and Euphonium Workshop which include works for band, orchestra, brass band, tuba/euphonium ensemble, brass quintet, and tuba/euphonium quartet.

- 3) The United States Army Tuba and Euphonium Workshop is an annual event; therefore, additional compositions will likely be produced and premiered during the event. A continual revision of the listing of annotations is appropriate.

The intent of this project was to provide a resource in hopes that future generations of tuba and euphonium performers will investigate these solos for future performance or study.

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APPENDIX A

INDEX OF SOLO PREMIERES LISTED BY TITLE

Title and Composer (year premiered)

<i>A Tiny Little Concerto for a Great Big Horn</i> , Carlton Lind (1997)	50
<i>An Urban Suite</i> , Dean A. Somerville (2005)	
<i>Andante and Allegretto</i> , Gregory Pascuzzi (1993)	55
<i>Bandsterix and Tubelix</i> , Ferrer Ferran (2011)	43
<i>Bezoar Concerto for Tuba and Wind Ensemble</i> , Vernon Miller, Jr (1998)	
<i>Catoctin</i> , Neal Corwell (1999).....	38
<i>Collusion: Tuba Concerto</i> , Rob Teehan (2016).....	61
<i>Concertino for Euphonium</i> , Gregory Fritze (1996)	23
<i>Concerto for Euphonium and Orchestra Opus 35</i> , Trygve Madsen (1993)	
<i>Concerto for Euphonium</i> , Joseph Kreines (2002)	
<i>Concerto for Euphonium Opus 132</i> , James Barnes (2010).....	7
<i>Concerto for Tuba and Band</i> , Frode Thingnaes (1990)	
<i>Concerto for Tuba and Orchestra</i> , Bill Cunliffe (2011).....	40
<i>Concerto for Tuba and Wind Band Opus 96b</i> , James Barnes (1997).....	36
<i>Diversions for Euphonium</i> , Jack Jarrett (2004)	
<i>Dream</i> , Joseph T. Spaniola (2005)	32
<i>Emergent</i> , Michael Newmeyer (2016).....	28
<i>Fantasia for Tuba and Piano</i> , Walter Hartley (1991)	46
<i>Fantasy on “Night”</i> , Neal Corwell (2004)	14
<i>Faustbuch</i> , Elizabeth Raum (2003)	30
<i>Formations, Opus 17</i> , Jeff Cortazzo (2014)	12

<i>Guardian of the Flame</i> , Stephen Bulla (2012).....	9
<i>Heavenward: By Storm</i> , Tohm Judson (2015).....	48
<i>Millennium Concerto</i> , Rodney Newton (2004)	52
<i>Midnight Shake the Memory</i> , Neal Corwell (2007)	17
<i>Night Flight</i> , Peter Meechan (2017)	26
<i>Night Song for Euphonium and Synthesizer</i> , Neal Corwell (1989)	19
<i>Pershing Concerto</i> , Elizabeth Raum (2000).....	56
<i>Prelude and Canticle</i> , Jack Jarrett (1993).....	26
<i>Schubert Variants</i> , Dean A. Somerville (2007)	
<i>Sonata for Tuba and Piano</i> , Igor Rekhin (1991)	59
<i>Spanish Dances</i> , Dean A Somerville (2007)	
<i>Suite for Solo Euphonium and Rhythm Section</i> , Jack Fragomeni (1998)	
<i>The Other Garden</i> , Jun Nagao (1998)	
<i>Tribes</i> , Neal Corwell (2001)	20

APPENDIX B

INDEX OF NON-SOLOS PREMIERES LISTED BY TITLE

Title and Composer (year premiered)

Band

Ad Astra "Elegy," Joseph Horovitz (1991)

Caribbean Hideaway, James Barnes (1997)

Mel O Man, G. Gastinel (1992)

The Last Full Measure of Devotion, Robert Jager (1996)

Brass Band

Two Part Invention, Philip Sparke (1990)

Brass Quintet

Classical Suite, James Barnes (1991)

Soundscapes, Joseph Turrin (1997)

Suite for Brass Quintet, Leonid Liubovsky (1989 – U.S. Premiere)

Tuba/Euphonium Ensemble

Adagio, Samuel Barber, arr. John Stevens (1999)

Broadway One-Step, Karl King, arr. Ronald C. Knoener (2001)

Canzona, David Sampson (1998)

Chorale and Toccata, Don Schofield (1995)

Etude Brutus, Don Butterfield (1990)

Glimpse, Ryan Stees (2016)

Gravity, Justin Writer (2017)

Mr. Ed's Elephant Farm, Mike Tomaro (1988)

Nightsongs, John Stevens (2008)

Overture to Ruslan and Ludmilla, Michael Glinka, arr. John Stevens (2008)

Prariescape, Op. 24, Joe Eidson (2005)

Solemn and Heroic Processional, Michael Kurek (2005)

The U.S. Field Artillery March, John Philip Sousa, arr. Ronald C. Knoener (2001)

Trampoline, Don Butterfield (1990)

Variations and Chorale, Roger Vaughn (2001)

Tuba/Euphonium Quartet

Consequences, Michael Forbes (1999)

Equale for Tuba/Euphonium Quartet, Frederic Goosen (1997)

Jazz Medley, Steve Sample (1997)

Karugaru Kangaroo, Sunao Isaji (2011)

Negative Space, Scott Ninmer (2016)

Nutcracker Suite, Peter Tchaikovsky, arr. Simon Wildman (2016)

Overture for Euphonium and Tubas, Parker Gaimes (2016)

Resound, Mahoko Matsuoko (2011)

The Fruits Suite, Itaru Sakai (2011)

Tuba Quartet No. 2, Patrick Schulz (1999)

Euphonium Ensemble

Fantasy for Euphonium Choir, Benjamin Roundtree (2011)